TYPICALLY AMERICAN PICTURE RANKS HIGH

Edmund C. Tarbell's "A Girl Crocheting" Declared to Be a Masterpiece.

LIGHT AND SHADOW STUDY

First of Sun's Art Series to Deal With Famous Paintings of Many Schools.

Readers of THE SUNDAY SUN to-day will receive the reproduction in photogravure of one of the most notable paintings of recent American art—Edmund C. Tarbell's "A Girl Crocheting." Its history of seven years has only served to justify that which was said of it on its first public appearance seven years ago, when it was characterized as one of the finest efforts of an artist whose career had been marked with successes at every exhibition in this country in which he had taken part.

"A Girl Crocheting" was one of four paintings exhibited by Mr. Tarbell at the annual exhibition of the Ten American Artists at the Montross Gallery, New York, March 25, 1905. This little band about seven years before had seceded from the larger Society of American Artists because of a difference in policy and methods, to find great success in their less ambitious displays. The names of all the ten are well known in American art, Frank W. Benson, Joseph De Camp, Thomas W. Dewing, Childe Hassam, Willard L. Metcalf, Robert Reid, Edward Simmons, John H. Twachtman, J. Alden Weir and Mr. Tarbell. After the death of Mr. Twachtman William M. Chase became one of the ten. Originally they had exhibited at the Durand-Ruel Galleries, but after the abandonment of those spacious Fifth avenue galleries they found a new home.

Before 1905 this smaller exhibition which came at the same time as the larger show of the American Artists had attracted great attention, particularly that of the discriminating art buyers and experts. The exhibition of 1905 reached the high water mark of that year because of the uniform excellence of the twenty-eight paintings that were hung upon the walls.

Of the four paintings shown by Mr. Tarbell in 1905, the first critics were hard put to decide whether "A Girl Crocheting" or another, "A Summer Breeze," might be called the "clou" of the exhibition. There were others who fancied just as strongly his "A Rehearsal in the Studio" and "Breakfast on the Piazza." He had divided his exhibit into two interiors and two exteriors. The choice came as the fancy of the critic was inclined.

"A Girl Crocheting," to which time seems to have assigned the highest place is a typically American picture. The setting is undeniably American, and New England at that. The simplicity of it gives the keynote to the whole. The composition is exquisite and reveals alike in the handling of the figure and in the still life the loving manipulation of innumerable interesting passages into a unit of form and color. An incident possessing no great significance in itself is made the vehicle for the expression of a purely artistic and wholly winning effect. To the layman it is a splendid study of the effects of light and shadow. Considered, technically it represents the refinement of so-called impressionistic art, in that it is a real picture, not a sketch nor an overworked study.

"A Summer Breeze," on the other hand, was an admirable contrast to the quietness and repose of "A Girl Crocheting." It was a pretty girl opposing her body against a wind the force of which was indicated not only in the flutter of her veil but in her whole carriage, which spelled movement and resistance. "A Summer Breeze" even more than "A Girl Crocheting" was designed to summarize the purposes of the Ten to achieve beauty through the expression of life and with the aid of pure light.

The merits of Mr. Tarbell's "Breakfast on the Piazza," while it was declared unanimously to be a meritorious picture, was not quite so pronounced as those of the two named. Critics of the time agreed that against the sparkling atmosphere of the thing and against the nice adjustment of values in the treatment of the costumes there was to be set a kind of harsh edge that the color showed—an edge curiously disconcerting in a painter whose tones were usually kept so well in hand.

Time gave the verdict to "A Girl Crocheting." All the paintings were sent on exhibition to other cities. Chicago, Pittsburg and Washington finally turned the scale in favor of the interior, and when the pictures went to Boston, which is Mr. Tarbell's home town, the verdict was overwhelming. "A Girl Crocheting" was bought by Bela L. Pratt, the Boston sculptor, by whose permission the copies have been made. The other paintings found their way into the homes of discriminating art buyers, where they are now among the prizes of modern American paintings.

In Boston "A Girl Corcheting" has since been paired with another interior by Mr. Tarbell, "A Girl Mending," which had been purchased by Robert Treat Paine. "A Girl Mending" has since been loaned to the Boston Museum, where it holds an important place; the "A Girl Crocheting" has been seen only at an occasional loan exhibition, somewhat to the sorrow of the art world. The policy of Mr. Paine in his lifetime has been continued since his death by his children to whose kindness the "Girl Mending" owes its continued public place.

Mr. Tarbell, whose success has been continued since "A Girl Crocheting" appeared, was born in West Groton, Mass., in 1862. His father was Edmund Whitney Tarbell and his mother was a member of the Fernald family. His boyhood was passed in Boston, where, at the age of 15, he was apprenticed to a lithographing firm. The technical training of that business was supplemented by a course of study at the Boston Museum of Fine Arts and in early young manhood there came Paris and its studios.

Mr. Tarbell first entered the atelier of Boulanger and later went to Le Febure. From the two masters he acquired much that was entirely necessary to him, but neither in the one atelier nor the other did he become a member of any school. Le Febure belonged to the post, romantic generation which succeeded David and Ingres. They continued the classicism, which in David was hard and Spartan and in Ingres cold and formal, but the masters of the school, Cabanel and Bouguereau, had softened all this while adhering to the ancient principles. They dissolved the harsh lines in the scent of roses and violets.

Boulanger, Gérome, Hamon and Gleyre were of an entirely different school. They attacked the pseudo idealism of the classicists and won a victory by which they established the right of the artist to paint a historical picture of manners as well as a historical picture of life. They advanced in the direction of intimacy of feeling, and in this they were aided by such men as Leys, Meissonier and Menzel, who acted as mediators between the past and ordinary life, between the heroic art of the first half of the nineteenth century and the intimate art of the second half.

Returning from France in the early '80s Mr. Tarbell established his studio in Boston. He had returned with Frank W. Benson, who had been his friend and fellow student in Paris and the intimacy of those years has never been disturbed. The two young artists worked and in a year there was the first exhibition of their work at the St. Botolph Club. One painting, "Opal," a study by Mr. Tarbell, at once met with great favor from the critics. It was a study in yellow and white, and at that time showed the talent which has so steadily progressed in the years since then.

The following year he became instructor in drawing and painting of the Boston Art Museum, but three years later his name became more widely known though the exhibition of his paintings at the Chicago Exposition. This exposition was arranged by Francis D. Milett, who lost his life on the Titanic. There were three of Mr. Tarbell's pictures hung in this notable gathering of the world's great painters, "The Girl With the Horse," "My Sister Lydia" and "In the Orchard," which has been extensively copied. They were all of American subjects, showing little influence of any foreign school, and they attracted not only favorable expert comment but great public attention.

One of these paintings the same year won the Clark prize at the exposition of the National Academy of Design, and the following year his painting at the exhibition of the Society of American Artists won the prize of $1,500 from the Shaw fund. The first Hallgarten prize went to Mr. Tarbell in the exhibition of 1894 of the National Academy of Design, and the following year he won the Walter Lippincott prize and Temple gold medal at the exhibition of the Philadelphia Academy of Design, as well as the second W. S. Elkins prize of $2,500 at the Pennsylvania Academy exhibition of the same year.

Prizes, medals, awards and cash have come to Mr. Tarbell very steadily since that time. He was a member of the jury of award of the St. Louis Exposition; he exhibited at the French exposition of 1900 and received a bronze medal; he received bronze, silver and gold medals from the Carnegie Institute at Pittsburg, and first prize and a gold medal from the Clark award at the Corcoran Art Gallery in Washington.

Mr. Tarbell became an A. N. A. in 1902, N. A. in 1906, and has long been a member of the National Institute of Arts and Letters.

This is the first of a series of articles to appear in THE SUN dealing with masterpieces of painting.

ODD QUIRKS OF FOREIGN LAW.

Damages Recovered by a Cook Who Had Told Truth About Her.

It is said that a Frenchman, replying to an inquiry made of him as to the character and qualifications of a woman applying for employment as cook, got into serious trouble when he wrote that he could not recommend the applicant "by reason of her extravagance, impertinence and predilection to drink" while she was in his service. The person to whom the Frenchman wrote the letter showed the communication to the cook, with the result that the latter immediately brought suit for damages against the writer.

This case showed a peculiar feature of the French law on this subject. The matter was decided against the writer, who was fined and admonished that he had no right to circulate injurious statements concerning another person, even though the statements might be true. Since that time, it is said, French housekeepers, to evade the responsibility thus placed upon them by law, have issued certificates of character in form something like the following:

This certifies that Mme Marie, late nurse to my daughter, aged one year, did not leave her on a bench in the Jardin des Plantes and go away and forget her on October 12 last.

It is obvious that a certificate of this sort serves its purpose without in any way laying the writer open to a suit for damages.

Another curious illustration of the principle of responsibility abroad is afforded by a civil damage suit growing out of the breaking of a plate glass window in a German town. A witness had testified as follows:

"As I was passing down the street in front of the window I saw a big stone come whirling through the air. I did not know whence it came. I saw it coming through the air and I had just time enough to dodge to save myself from being hit by it."

The witness was sharply questioned upon the point whether the stone that broke the window would have struck him had he not dodged it. He was then dismissed. Eventually the decision of the magistrate was this:

"Inasmuch as if the witness had not unfortunately ducked his head the glass would not have been struck by the stone he is hereby adjudged responsible for the breaking of the window and is ordered to pay to the owner the value of the same."

The Paris concierge has always been a privileged person, but he has acquired new importance within recent years by reason of a court decision handed down there. A concierge had permitted himself the liberty of opening the letters of a young lady, one of the tenants of the house.

Discovering the fact the young woman brought suit against the concierge. The case was tried and was decided against the young woman, it being held that the responsibility of the State ended with the delivery of the mail to some person who was authorized to receive it and that the concierge was such a person. But the court censured the concierge for being "guilty of an indelicacy."

There was no redress for the owner of the letters beyond this and to complete the whole the concierge next brought suit in his turn against the young woman. This, however, was too much for any court. The case was dismissed without a hearing.

Eagle Tries to Carry Away Boy.

From the Atlanta Constitution.

An eagle, measuring 7 feet from tip to tip of wings, created a sensation near Concord, Ga., late Wednesday afternoon, when it suddenly swooped down on Ed Parks, a negro boy, and sought to carry him off.

If it had not been for the size of the boy, he would undoubtedly have been lifted away by the eagle; and, as it was, those who went to his assistance had much trouble in prying loose the talons of the big bird.

The tremendous bird fought hard, and Parks, with much difficulty, preserved his eyes. Finally, however, he got a strangle hold on the big bald eagle and subdued him. He was able to carry the eagle home alive, and now has him tied to a tree with a plough line.

POEMS WORTH READING.

Nightfall.

Night spreads her wings, beneath them streets
 grow still.
 Lights blink in sleepy farewell here and there.
The tide that sweeps the pave becomes a rill
 That trickles into shadows everywhere.

Another day is done, on life and page
 Is writ its record, lasting as the stars;
To-day hearts closed their earthly pilgrimage,
 And birth let in new souls through mortal bars;

The night will thicken dark until again
 The hours march on their ancient paths away.
And dawn shall call the sleeping hosts of men
 To act once more the pageant of a day.

ARTHUR WALLACE PEACH.

At Sixty-two.

From the New Haven Journal Courier.

Just sixty two? Then trim thy light,
 And get thy jewels all reset;
'Tis past meridian, but still bright,
 And lacks some hours of sunset yet.
 At sixty two
 Be strong and true,
Scour off the rust and shine anew.

'Tis yet high day; thy staff resume,
 And fight fresh battles for the truth;
For what is age but youth's full bloom,
 A riper, more transcendent youth.
 A wedge of gold
 Is ever old;
Streams broader grow as downward rolled.

At sixty two life is begun;
 At seventy three begin once more;
Fly swiftly as you near the sun,
 And brighter shine at eighty one.
 At ninety five,
 Should you arrive,
Still wait on God, and work and thrive.

The Complete Dramatist.

From the Denver Republican.

Alfredo De Steyne desired to shine
 As a writer of popular plays;
He cribbed from the best, with the keenest of zest,
 In his effort to cabbage the bays;
He lifted, ad lib. from the writings of Ib-
 Sen and likewise from G. Bernard Shaw;
He took, right and left, from each writer of heft,
 And always the "big scenes" that draw.

Was he sent unto jail? Not a bit—every mail
 Brought orders for plays from his pen;
The critics all praised, and the world stood amazed
 At the wealth of this wisest of men;
He was classed 'mong the great, and was asked to
 orate—
 He lectured and turned 'em away;
'Twas drawing it mild to say Fortune smiled—
 'Twas a grin that the jade flashed his way.

But he tampered with fate, and he learned, when
 too late,
 What it means to change nags in midstream.
He worked many years, with sighs and with fears
 On a play that was simply a dream;
It was his, every line, but Alfredo De Steyne
 Succumbed in a month to deep grief.
For the critical class, and the public, en masse,
 Arose, with the chorus of "Thief!"

Gentle Spring.

From the Somerville Journal.

The furnace fire may now go out,
 And stay out, if it will!
No more we'll sadly shovel coal,
 Its yawning maw to fill.
No more we'll shake the ashes down
 And heap them in a pile,
For gentle spring is here at last,
 And all the world doth smile.

The buds are swelling on the trees,
 The leaves will soon be out,
The crocuses give proof that spring
 Is here beyond a doubt.
The grass each day grows greener still
 And so man's heart expands
But just inside the garage door
 The old lawn mower stands!

The Land of Flocks and Herds.

From the Denver Republican.

The range is wide and open—it's wholesome,
 grand and free—
It's greening in the gentle April sun;
The warm Chinook is blowing and it whispers
 things to me
Of uplands where the sheep and cattle run.

It whispers not of forests—of pines that deck the
 hills;
It tells of mesas barren, stark and bold;
It hints not of cool bowers, of pools and dashing
 rills—
But of the plains, at nightfall bathed in gold.

The distant sheep are swarming across the track-
 less way,
The herder's wagon gleams as white as snow;
The shepherd dogs are flitting at heels of nimble
 stray;
One hears their distant barking, soft and low.

The purples of the evening descend on mesas
 grim
The shadows flutter down, like nesting birds;
The warm Chinook is drowsing—it sounds now
 like a hymn:
Night cometh to the land of flocks and herds.

The Ghetto-Jew.

From the Maccabaean.

I marked in the midst of the glittering throng
 A figure all bent and retreating;
His raiment was shabby, and bearded his face,
 His gaze was bewildered and fleeting,
And they whose drossiness glared through the glit
 Guffawed a contemptuous greeting.

Intently I peered in his time lined face
 And read there his marvellous story;
His brows were large with the wisdom of pain,
 His locks by affliction made hoary;
A memory lurked in the depth of his eyes,
 A prayer and a vision of glory.

A mem'ry aglow with the splendors of old,
 A prayer of patience and yearning;
And a vision of home that gleamed in the dark
 Through ages of weary sojourning;
Yet they of the glided and glittering throng
 Had naught but derision and spurning!

He folded a dream to his quivering heart
 And nursed it through vigils of ages;
He gave it the blood of his life to absorb,
 Yet mockery now is his wages!
Shall this be the word his story to close?
 A jeer be the last of its pages?

The World and the Egoist.

From the Washington Star.

Sometimes a man of lofty pose
 Adopts a wise, assertive tone,
Which nearly everybody knows
 Fate never meant to be his own.
And yet the world, with face quite straight,
Insists on letting him orate.

He never lets a chance go by
 To offer all his wisdom free;
And when he isn't saying "I"
 He's generally saying "Me."
And yet the world says: "Bring him out.
It cheers me up to hear him shout

"For jokes are scarce and laughs are few.
 Of all the jests upon the list,
The best arise, 'twixt me and you,
 From the unconscious humorist.
Thanks to this man I oft relieve
Dull care by laughing in my sleeve."

An Interparochial Affair.

From the Catholic Standard and Times.

Och! there's divil a parish at all
Like this one o' St. Paul
Here the winter begins wid the fall
 An' it sticks to the middle o' May.
 Streets an' houses an' people are gray
 An' the night lends its hue to the day,
For the blessed sun's light hangs like fog on the
 walls
Where a man does be livin' his lone in St. Paul's.

Faith, 'tis odd that the same parish plan
Gave so much to St. Ann.
There's one parish that's fit for a man
 Wid a hunger for warmth an' for light!
 'Tis a comfort to find, day an' night,
 Streets an' houses an' people so bright;
For there's summer warm hearts an' there's
 kind, open han's,
An' a girl wid a face like a rose, in St. Ann's.

In a parish just over the line,
Called St. John the Divine,
There's a cosey new cot, an' it's mine!
 Och! 'tis I will have throuble to hide
 From my face all the joy an' the pride
 That my heart will be feelin' inside
When next Sunday at mass they'll be readin' the
 bans
For meself o' St. Paul's and Herself o' St. Ann's.

T. A. DALY.

Choose Pleasant Themes.

From the Pittsburg Post.

Poets ought to prate in spring
 Of the trees,
Of the birds that gaily sing,
 Or the bees;
Try to do the proper thing,
 Aim to please.

Look for something nice to say,
 Praise the buds;
Celebrate the girlies gay
 And their duds;
Do not harp on cleaning day
 With its suds.

The Puree.

Oh, James, the carte du jour. What have we here
 James, anyway? A "puree of spilt pea"
 Adown the list of steaming soups I see.
Well, let me have one, and a stein of beer.

What call you this, James? Soup? Pea soup?
 Nay! Nay!
 It is? Well, let it be. What's in a name?
 And yet, you liquid, you, it were a shame
To yield you soup, and then for soup to pay.

Yea, puree of spilt pea, well named wert thou!
 No more but just one single pea did go
Into thy making. And we know not how
 That pea was used, perchance or fast or slow

'Twas drawn across the cauldron! Thence thy
 soul
Full pure, indeed, of pease flowed to my bowl.

F. T. BOWERS.

QUESTIONS AND ANSWERS.

I attended a children's Easter egg party a week or so ago. I noted that parents were assiduously impressing upon the little ones that the eggs to be sought had been laid by "bunnies." This particular unnatural history myth seems to be quite prevalent. It has always appeared to me that there are enough consistent religious and fairy myths available for the childish mind without falsifying natural animal functions. I have been told that the "bunny" myth traces to German folklore. Can you tell me the origin of the yarn? I made quite a hit by varying the tale. I represented to the children that each egg was laid by an elephant of the same color as the egg. This version was joyfully received by the little ones, but bitterly resented by the "bunny" parents.

W. E. E.

The messed zoology is a quite natural concomitant of the imperfect mixture of two superstitions deriving from quite diverse systems of religion. The egg as a symbol of fertility is Oriental, the advance of Christianity into northern Europe brought it to folk whose symbol of the renewal of life after the winter pause was the rabbit. Being in themselves ornamental excresecences of piety and not vital articles of faith in any creed or confession, the Easter egg and the springtime rabbit had equal possibilities of survival. Existing side by side in a period when biology was not a common course of study for simple folk, it was an easy development to bring the bunny and the Easter egg into successive relation of cause and effect. Really it seems no more immoral than the tale of Humpty Dumpty, to which none but a service critic could take exception on the score of the sorry light in which it exhibits all the king's horses and all the king's men. The portmanteau myth is of Germanic origin, so ancient that its beginning does not appear, but in the thirteenth century it was sufficiently well established to be used in the grotesque decoration of sedilia in a church in Austria.

Why is the facing of the uniform of the marines at variance with the facings appointed for the several arms of the service in the army? I should think that all uniforms should be marked by uniformity.

HENRY WAKEMAN.

Probably the reason for diversity is that the Marine Corps is not intended to operate with the army. It is the senior service and is entitled to consideration by itself. The uniform of the marines became blue with red facings on July 4, 1840. Before that time it had consisted of a green coat with white or buff facings, an undress frock coat of the same color, sword with white ivory cross hilt, white leather belts. The antiquity of the green uniform is shown in a requisition dated aboard the Boston in 1778 calling for green coats faced with white and plain white (not gilt) buttons, for white waistcoats and breeches. A year later Capt. John Adams of the Boston notes in his diary that Paul Jones had habited his marines in a uniform "variant from the uniform established by Congress—golden buttons for himself, two epaulets, marines in red and white instead of green" and elsewhere he describes this as a British uniform. The green was appropriate since the marines were intended to be the sharpshooters of the service, and green from the days of the long bow has been the color of the master of small arms. The earliest marine uniform on this continent is that prescribed for three regiments recruited in 1740, camlet coats, brown linen waistcoat and canvas trousers.

Is there an old navy song setting forth American victories over the French in the war which was fought but never declared?

R. J. LANDIS.

Rear Admiral Luce has preserved a single stanza of such a one, "Truxtun's Victory":

"Come all ye Yankee sailors,
 With swords and pikes advance,
'Tis time to try your courage
 And humble haughty France.
The sons of France our seas invade,
Destroy our commerce and our trade,
'Tis time the reckoning should be paid
 To brave Yankee boys."

It is interesting in its way, but quite as clearly it is not a chanty—probably some longshore composition in patriotic vein. It begins in the lyric type of the "comallye," but becomes far more didactic than comports with that measure. It is highly improbable that any sailor whose fist fitted his cutlass would ever think of calling it a sword. The true chantyman, even in songs on warlike themes, accomplishes his effects by simple strokes in the broad suggestive manner. This is well exhibited in a true chanty of approximately the same period:

"Oh, Boney was a warrior,
 War-ri-or!
Oh, Boney was a warrior,
 Jean François."

As sung on the Western ocean packets, the congregation all joining lustily in the burden, the last line became John-France-o'-war.

In reply to E. T. W. the writer submits a parody on "Life on the Ocean Wave," as sung in the early fifties.

A life on the ocean wave,
 The man who wrote it was green
He never had been to sea,
 And a storm he never had seen.

He never had seen a fat woman,
 Grow thinner day by day,
Lean over the vessel's side,
 And throwing herself away.

While people looked carelessly on,
 Though in tears this woman might be,
And quietly said, "it was nothing at all,
 Only a heave of the sea."

A life on the ocean wave,
 The man who wrote it was green,
He never had been to sea,
 And a storm he never had seen.

He might have sailed some puddle,
 Or wallowed in some sound,
But if that man has been to sea and wrote
 Such a song he deserves to be drowned.

J. P. H.

In what succession of sovereignty has Florida been transmitted to its present position as one of the constituent states of the Union?

T. K. B.

By discovery right it was an appanage of the Spanish crown intermediately through Porto Rico, this condition enduring without dispute from 1512 to 1586. The northern part was then invaded by the British and was loosely held by them under a nominal occupation claim which was neither seriously prosecuted nor vigorously resisted. In 1763 Spain ceded Florida to the British, but at the settlement of our Revolution Great Britain retroceded the territory to Spain. In 1819 Spain yielded Florida to the United States. In March, 1822, Florida was organized as a Territory and in 1845 it became a State. As a State it passed an ordinance of secession January 10, 1861; in June, 1868, it was readmitted to the Union.

What is the meaning of the word orlop as the name of the deck of a ship?

H. N.

The word has come into English from a Viking source and has undergone a smoothing out process. It is derived from "ofver" over, and "loopen" (to run). In the "Naval Encyclopedia" it is defined as the lowest deck, consisting of a platform laid over the beams in the hold of ships of war whereon the cables are usually stowed, and containing a few staterooms, as well as the chief storerooms. In merchant vessels it is often temporary. The beams on which it rests are called the orlop beams, but their chief function is to stiffen the ship's body.

I have encountered somewhere the statement that one of Gen. Forrest's men applied to him by word of mouth for a furlough and was twice refused. He was then advised to make an application in writing, which he did, and said application was promptly returned to the man's hand with the following indorsement in the General's hand: "I told you twist goddamit." Can you give me the authority for the anecdote?

W. M. S.

The tradition of Gen. Forrest's illiteracy, originally a jocose expression of the affection of the men of his command, later caught up by his Northern enemies in the animosity of the war, has undoubtedly been subjected to great exaggeration. His biographer, Dr. John A. Wyeth of this city, deals extensively with this topic and is quite successful in disposing of the story. It is not now recalled that this particular incident, a familiar one, is included in the biography, but others of like import are dealt with. The matter of profanity is with the question of illiteracy, for the use of robust speech has always been permitted in campaigns both before and after Flanders.

I take the liberty of asking whether by any chance you happen to know—or some of your readers may help me to find out—in which of Emerson's writings the following passage occurs: "The ways of trade are grown selfish to the borders of theft and supple to the borders, if not beyond the borders, of fraud." I have hunted through such of Emerson's essays as appear to bear upon this subject without success.

ED DE SEGUNDO.

Can any reader tell me where I can find a poem called "Crazy Lulu"? This was published in a book called the "Buffalo Orator" or "Columbian Orator," somewhere in the

E. D. PRATT.

SCHOOL FOR CARD PLAYERS.

Auction Bridge. D. D. says: We should like to know if anything is wrong with the bidding on this hand, the game being with the new count. Z dealt and bid no trumps. A said two royals. Y and B both passed and Z went two no trumps. This A passes and the dealer's partner, who held a bust outside of six diamonds to the jack ten, bid three in diamonds. The dealer held ace queen and others in diamonds and went on to three no trumps. Apart from the result, is this bidding correct so far? A doubled.

It looks as if Z had the spades stopped when he overcalled the royal, but he should have accepted his partner's warning that a bust would be laid down in answer to his no trumper, unless diamonds were trumps. Without the king, Z should have left it at diamonds, unless he could stop the spade suit twice. When A doubled, Z should have jumped at the chance to go on to five in diamonds, as A cannot be afraid of the diamond suit, or he would not double. This would probably have saved money for Z, or else A's double is very unsound. As it stands, it looks like a foolish double on A's part, because it gives Z a chance to escape.

M. M. R. says: During the hand A leads the ace of spades. All follow suit and trick is taken in and turned down. A leads king of spades. Dummy puts on the four, B the nine and Z asks to see the last trick before he plays. To this B objects, as the last trick is turned down.

B is right. It is too late to see the last trick, which can never be looked at except to find and restore a card too many played to it, and then only when it is shown, by counting the cards first face down, that there are five cards in that trick.

L. A. E. wants to know the usual system of pivoting when there is only one table of four.

Cut for the first deal and the pivot position. The pivot always retains her seat and the three other players change at the end of each rubber by walking round the table and the pivot's chair in such a way as to advance them all to the next seat in the line of progress. Right or left does not matter so that the same order is followed after every rubber. Each player has an individual score card and keeps all she makes, without deducting losses. At the end of a rubber, after the players have moved, the first deal must be cut for, as the pivoting decides nothing but the players' positions. At the end of three rubbers each will have had each of the others for a partner and the scores are all added up, the highest of the four being the winner.

J. C. McK. says: In the course of the bidding the dealer abandons the suit he first named and calls another suit. His partner returns to the dealer's first suit and the declaration. Who plays the hand?

The dealer, as his side gets the winning declaration and he was the partner who named it first, no matter what he did afterward. This law is based on the assumption that the partner would never have returned to suit if the dealer's starting with it had not encouraged him to do so.

P. T. says: Playing the new count, after the bids had been round several times and got it up to six diamonds, Z doubled and A when it got to him B redoubled. B repassed and Y doubled the redouble and a doubled this again. On the play below grand slam. This is scored as this the line and 800 penalties above. Is this correct?

No. Diamonds are worth 7, doubled 14, redoubled 28. No further doubling is allowed, so that B makes 7 by 28 points a trick, 196 toward game, scored below the line. He gets 100 for fulfilling his contract after being doubled and redoubled and 100 for a trick over the contract in penalties, to which he adds honors as held. The score put down is 1,188 points too much.

H. E. D. says: A leads and the declarer, Z, plays the ace of diamonds to it, although he has in his hand one other card, the club king. Z takes the trick, thinking he has won it with club king, and is turning the trick when A calls his attention to the diamond. Almost, if not quite simultaneously, Z says if he has no clubs. The dispute whether or not the trick was turned is quitted being left to a bystander, he decided that it was, so that Y spoke too late. Z holds the king of clubs, but Now Z starts to lead the fact that it is A calls his attention to win the last trick. not his lead, as he says that if he is to be penalized for the miss, upon which Z insists he made in thinking he had won the trick with the king of clubs he must have both the trick and the trick. A bets he is in possession of the revoke penalty. Diamonds were not trumps.

A is right. A's was a discard, and at the same time a revoke. Z's play was wrong. It is therefore still A's lead.

M. T. C. says: We have had several arguments out here as to which is the proper term under the spade suit when played count. Is it a lily or a royal? The better class of players object to the term lily. The correct form is one royal, two royals, when bidding.

T. B. says: The bidding has run the hand up to four in diamonds, which A doubled. At the end of the play there is a dispute as to what A doubled. He says it was four diamonds, but the declarer insists that he found three only. A's partner there-upon says: "But you overcalled my two no trumps, it must have been four diamonds." Y, who is dummy, says, "It should have been four, but he said only three." As the declarer made three, we want to know whether A scores any penalties or not.

The best books usually point out the advisability of a player's always naming the number of tricks in his bid, and as a double, of always saying just what it is he has doubled, as, "I double four diamonds." No question can be decided until the players agree upon the facts. If Z said three diamonds and A doubled, the bid is at three diamonds, as A doubled without first correcting the error. To exact any penalties A will have to prove that Z said four diamonds, if A did not say how many diamonds he was doubling when he made his call.

Poker. P. B. says: A is dealing when B deliberately turns over two of the cards dealt to him. C bets this is a misdeal, as the cards are exposed. B bets it is not.

As long as the dealer did not turn the cards over in giving them out the deal stands, as B is at liberty to do what he likes with his hand. If a player could make it a misdeal by turning a couple of his cards face up there would not be many pots played for.

D. M. S. says: B bets that a card faced in the deal must be taken, whether it is faced in the original hand or the draw. A bets only in the draw.

A is right. A single card faced in the original deal must be kept, but not two faced cards. This is because it does the holder of it no injury, as he may discard it, and no player knows whether he still has it or not, unless he stands pat. But on the draw the faced card cannot be taken if it is faced by the dealer and it cannot be replaced until every other player at the table has been helped.

Five Hundred. P. V. says: A insists that a player can make more than one bid at this game if any one goes higher than his first bid. B says not.

B is right. No second bids allowed under any circumstances.

Auction Pitch. C. A. T. wants to know which player is the eldest hand if there are four players in the game.

The one to the left of the dealer, no matter how many players there may be. The one who bids first in bidding to the board.

T. V. H. says: A deals. B, sitting eldest hand, bids four. Can the dealer hold it for four?

Not in bidding to the board.

Pinochle. I. J. G. says: Playing two hand, A has 960 on the slate. He wins a trick and melds 40, calling out. Is it necessary to win another trick to make this meld good?

No, because the trick won before the meld was made makes it good. It is only those who are accustomed to the three and four hand game that get this notion of winning a trick after the meld to make it good.

F. N. V. says: A bets that the four kings and queens count 240 if melded alone, but only 220 when melded with the 150 trumps. B says it is 220 and 200.

The four kings and queens are good for five separate melds, the total value of which is always 220. If the trump sequence is added it is worth 150 more, or 370 in all.

L. T. R. wants to know if two kings and two queens can be melded at the same time, and if so, how much they count.

Not in two hand.

F. St. J. wants to know if there is any text book devoted exclusively to pinochle rules.

Dick & Fitzgerald, 18 Ann street, New York, publish one, price twenty-five cents.

R. M. J. says: Playing four hand, not auction, Z deals and turns a ten. Second man from him has a dix and goes to take the turned trump. Dealer says he has a dix and has the right to the turned trump.

Dealer is wrong. Each man in turn to the left, the dealer last, and the first man with a dix gets it.

POLITICAL NOTES.

With the Massachusetts primaries out of the way, the politicians are inclined to think the Maryland primaries, which are to be held May 6, will be quite as interesting. Charles The Roosevelt people, headed by Roosevelt's Attorney-General J. Bonaparte, President of the United States Senator George Louis Wellington, are working like nailers to capture the State for Roosevelt. Mr. Bonaparte is remembered perhaps by his remark as Attorney-General of the United States that he was "to bag another covey," meaning that he was to undertake the prosecution of another corporation or a set of corporations; also Mr. Bonaparte has always had his friends that he has never visited France because of an apprehension that his presence and his name might lead to a restoration of the Bonapartists. Gambetta with Mr. Bonaparte's was made acquainted on one occasion remark. He shrugged his shoulders and replied in his sharp staccato tones: "My friend, not even The Bonaparte if he returned to earth, could upset the French Republic. We have planted public schools in every nook of France and the public school is the foundation, the indestructible foundation, of all republics."

The defeat of Gov. Bass and his Roosevelt following at the primaries in New Hampshire has put an end in the estimation of New Hampshire Republicans, to Gov. Bass's aspiration for the seat in the United States Senate now occupied by Henry E. Burnham of Manchester, whose term expires March 3, 1913. It has been known all along in some Republican circles in New Hampshire that had Gov. Bass won last Tuesday's contest he would make a dead set for Senator Burnham's seat.

Members of the House of Representatives as well as nearly all the United States Senators are anxious that Congress should adjourn before the actual work of the national conventions begins. The Republicans are to have their first session at Chicago on June 18 and the Democrats at Baltimore on June 25. It is doubtful though, if Congress adjourns in time, there are those who, holding this view, hope that Congress will take an adjournment to extend during the convention period.

The Socialists are to have their national convention at Indianapolis on May 5. The leaders of that movement believe this national convention of their party is to be the most important in its history. Again is heard the prophecy that the Socialist candidate for President this year is to corral a million votes. A similar prediction was made in 1904 and 1908. The total Socialist vote for Eugene V. Debs, Presidentia candidate of the Socialists in 1904, was 402,283, and in 1908, with Debs again the candidate the total vote was 420,793.

It may not be uninteresting to state that New York State gave the largest Socialist vote in 1908, the total being 38,451. In Wisconsin, the bailiwick of Representative Victor L. Berger, the total vote was 28,170. Illinois gave a total Socialist vote that year of 34,691, while Pennsylvania gave 33,913 and Ohio 33,795.

On the Pacific slope California gave the largest Socialist vote, its total being 28,659. Oklahoma's total Socialist vote that year was 21,734. New Jersey gave only 10,253, although Paterson is regarded as one of the centres of Socialism in the country. The Southern States are remarkable for their small Socialist vote.

Wisconsin Socialists who have been in town do not believe that Representative Berger, the first Socialist ever elected to Congress, can be reelected next fall. Berger's principal opponent for Congress in 1910 was H. F. Cochems, Senator La Follette's chief lieutenant in Wisconsin. It was Mr. Cochems who presented Mr. La Follette's name for the Presidential nomination in the Chicago Republican convention of 1908.

It is now known that Col. Roosevelt and his friends in New York State, no matter what is the outcome at Chicago, are to try to make themselves felt in the Republican State convention which is to assemble in September next to nominate a complete State ticket. Tentative plans, with this purpose in view, are already being arranged, according to the best information.

If present indications are to be accepted the total Presidential vote cast next fall will be about 15,250,000. The total vote cast in 1908 was 14,888,442. Of course the total vote this year will depend somewhat on the Presidential candidates to be named. Already you hear many Republicans predicting Roosevelt's nomination. Then, too, not a few Democrats believe that Bryan is again to be nominated. There is much testimony to the effect that should these two men be nominated many old time Republicans and many old time Democrats would take to the woods, as it were, or vote for the Socialist or Prohibition candidates. In the event the total vote for the candidates of the Republican and Democratic national conventions would be far below that of 1908.

For instance, in 1896 the total Presidential vote was 13,923,102. Notwithstanding the increased population the total vote in 1900 was but 13,961,566, an increase of less than one-half of 1 per cent., showing the lack of interest on the part of Democrats in the result. In 1904 the total Presidential vote was 13,528,979, which in spite of the increased population shows an actual loss of about 3 per cent. from the vote of 1900. This vote also disclosed a lack of interest by Democrats in their candidate. The total vote of 1908 on the other hand shows an increase of about 10 per cent. over 1904, which is about the normal rate of increase from one Presidential year to another since 1880. The Democrats that year were more united than in any year since 1892.

A Welshman, who said he had been in this country fifty-six years, during most of which time he had been a coal miner in Pennsylvania, remarked several days ago, speaking of the Pennsylvania primaries:

"I cannot understand those primaries. I worked in the mines in 1903 and we were grateful for President Roosevelt's intercession in the coal strike. But by the panic of 1907 most of us were thrown out of employment. This was due entirely to President Roosevelt, and I and my fellows would never again vote for him for President. I can only explain the result in the coal mining counties of Pennsylvania by saying that there are many Polacks, Slavs and Hungarians in the mines who do not speak English, and who have been taught to believe all of Col. Roosevelt's promises, while we who speak English do not believe much in those promises."

Day by day there is a growing feeling among Republicans of New York State that ex-Senator James W. Wadsworth, Jr., is not the strongest candidate to nominate for Governor next fall. This testimony comes from a number of the oldest and most experienced county leaders in the Republican party. These Republicans go on to say that they do not doubt Mr. Wadsworth's ability either as a campaigner or as Governor, but they feel that next fall every independent vote will be necessary in order to elect a Republican Governor, and they do not think that Mr. Wadsworth can poll the independent vote.

Senator O'Gorman believes that Congress is to adjourn on June 10.

The primaries in New Jersey to express a preference for Presidential candidates, Republican and Democratic, are to be held May 28. Concerning Gov. Wilson it was said yesterday that at the present moment the Governor has at his back all the southern part of the State, but that Hudson county is in doubt. Some Democrats believe that the State will not be solid for the Governor, while others are convinced that he will substantially have the entire delegation. The Taft and Roosevelt adherents are busily engaged in their efforts to capture the State for their favorite candidates, but at the moment President Taft is said to be far in the van.

THE REAL FAKIR SINGH.

Author of "Other Sheep" Says He Is Booth-Tucker.

The personality of Fakir Singh in Harold Begbie's study of India, "Other Sheep," has aroused much curiosity. The author says that Fakir Singh's real name was Tucker, that he married one of Gen. Booth's daughters and is to-day known in the Salvation Army as Booth-Tucker.

"Just as the reading of many books," says Mr. Begbie, "turned the brain of Don Quixote and made him a knight errant as nearly Christlike as any figure in the field of art, so the reading of many treatises and tracts on religion worked upon the heart and soul of Fakir Singh till he abandoned the common ways of life and became at last as romantic a knight errant of Christianity as ever begged his bread and slept under the stars."

Tucker was a high official in the Indian civil service and a close student of Buddhist literature. Hearing of the wotrk of the Salvation Army, with chivalric impetuosity he gained leave of absence and sailed for England to investigate matters at first hand. Coming under the influence of Gen. Booth he at once volunteered for pioneer missionary work in India.

This meant severing his connection with the Government and so sacrificing the pension which would be due to him in a few years. Gen. Booth cautioned him to delay his decision. But Fakir Singh was all on fire to commence the work which to him seemed all important. He had an orginal plan for winning India to Christianity—to live as the natives lived, dressing as they did, merging himself into one of themselves. His urgency conquered all objections and he set out a middle aged man to encompass this great undertaking.

RALPH STRAUS COMING HERE.

A British Author and Printer Who Also Knows Play Writing.

It is reported that Ralph Straus, author of "A Prison Without a Wall," is coming to America in May as the literary representative of the *Bystander*, and is to be entertained by the American Club of the London Literary Society called "Odd Volumes." This society has some forty or fifty members, who dine once a month and are actively engaged in the art and craft of bookmaking.

Mr. Straus has become himself an expert in the printing of books. He possesses one of the earliest iron presses invented by Lord Stanhope in 1801 and a stock of old faced Caslon type. His masterpiece is a magnificent edition of "Petronius," with the Latin text and a Caroline version. He set up all the type himself, printing twenty-four pages at a time—as his stock of type was a small one—and worked on the old-fashioned press until the heavy job was at last completed. Mr. Straus's first work of importance was a "Life of John Baskerville," the famous printer of the eighteenth century; and he has since written a splendidly documented study of "Robert Dodsley," the footman who became a poet and playwright and is still remembered as a publisher.

"While he was at Cambridge," says the London *Bookman*, "Mr. Straus began seriously to cultivate another art, which may yet destroy him as a printer and a novelist. Surreptitiously, he joined various travelling theatrical companies, with a view to learning thoroughly the technique of play writing. He may end, like his friend Mr. Locke, as an admirable playwright with a new and charming style of comedy. But before this happens he will certainly become a popular novelist of the best school."

Profits From Tolstoy's Works.

From the London Daily News.

A complete arrangement of the differences which arose among the members of Tolstoy's family shortly after his death has now been effected through the friendly offices of several distinguished jurists. A handsome competency is assured to the widowed Countess in addition to the annual pension of £1,000 granted to her by the Imperial Government.

A portion of Tolstoy's unpublished works has been sold to her daughter, the Countess Alexandra Tolstoy, for £9,000, and the whole of the remaining works, valued at £15,000, are at the disposal of the widow. Countess Alexandra has found a publisher who will pay £30,000 for her portion of Tolstoy's manuscripts with the copyright for two years.

The widowed Countess has, it is stated, been offered £50,000 for her manuscripts on the same copyright condition. Works published in Germany in three volumes since the death of the author yield £10,000 in royalties, and for the production in Germany of Tolstoy's drama "The Living Corpse" £2,000 has already been paid. The Countess Tolstoy is now, in accordance with her husband's will, selling in small plots the land at Yasnaya Polyana to the peasants at merely nominal prices.

Auerbach's Cellar.

From the Springfield Republican.

A world famous curiosity is about to disappear at Leipsic. This is Auerbach's cellar or drinking place, which owes its special celebrity to the fact that Goethe located in it the scene in "Faust" in which *Mephistopheles*, standing upon a wine cask, takes his flight into space, to the stupefaction of the drinkers.

The old building in which the cellar is found was built by Dr. Stromer d'Auerbach between 1530 and 1538, and the worthy doctor began by putting there the wine which he intended for his own use. Later, as the wine was good, he conceived the idea of selling it, and in this way was established the tavern to which his name has since been attached. From the earliest years of the seventeenth century legend placed in this cellar the famous adventure of *Faust* and *Mephistopheles*. Goethe, studying at Leipsic from 1765 to 1768, frequented the cellar and there talked with his friends of art, literature and politics and later turned the legend to account.

Jane Austen at Bath.

From the Westminster Gazette.

Bath, where it has been decided to erect a pedestal in memory of Jane Austen, was the home of the novelist from 1801 to 1805. Her father, whose health had broken down, removed thither from Steventon, leaving his son James in charge of the rectory as locum tenens.

The daughters do not seem to have been consulted with regard to this change of plans. Miss Constance Hill in her book, "Jane Austen, Her Homes and Her Friends," says that, "coming in one day from a walk, as they entered the room their mother greeted them with the intelligence: 'Well, girls, it is all settled. We have decided to leave Steventon and go to Bath.' To Jane, who had been from home and who had not heard much about the matter, it was such a shock that she fainted away." Although both "Northanger Abbey" and "Persuasion" deal very largely with Bath, neither of them was written in that city.